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cles of color together. Size is simply good glue, thinned down with water. The best way to test it is to dip your fingers in it, and, after pressing them together, try to separate them. If they stick together quickly the size is too strong; if they separate without resistance it is too weak. Strong size kills the colors it is mixed with, and weak size does not hold them together sufficiently, so that they brush off from the canvas like so much powder. A good proportion is one pint of glue to eight of water. This is allowing for the best glue, but as even what is called so varies in strength and quality, you must judge for yourself when you come to use it. The size employed in priming a canvas should be stronger than that with which you mingle your colors. The best way to prepare the size is to boil the glue, and mix it with as much water as will permit it to set like a jelly when it is cold. This gives a strong size which can be thinned down for use with water, in quantities to suit the demand.

Size and glue have an offensive odor in warm weather, especially when the cheaper quality of material is used. This can be obviated by the mixture of a few drops of carbolic acid with the size to prevent decomposition. Many scenic artists do not use glue at all in the preparation of size. They buy cuttings of hides from the tanneries where such waste material is abundant, and boil them down to a jelly which has all the essential qualities of glue. But where glue is accessible the results are not worth the trouble involved in the manufacture of this substitute, and the use of glue is, therefore, much to be preferred.

Having got your colors and mixed them, it is time to attend to the canvas to which they are to be applied. For the large scenes in theatres the heaviest kind is used, but this is not needed for smaller and less ponderous amateur work. Duck of medium weight, with a good close texture, will be found quite good enough. In place of canvas, for small scenes, stout unbleached calico may be used. This stuff comes in two-yard widths and will have to be sewed together, which is best done by hand.

Nail strips of wood against the wall or floor, so that you can tack the canvas to them and keep it from contact with the surface, to which the size, soaking through, would otherwise cause it to adhere. Then heat some strong size and apply it thoroughly with a large brush over the entire canvas. When this coat is dry, the fabric will be shrunken until it is as smooth as a wall and as hard as a panel.

It must then be primed with whiting mixed with size, and the face must be completely covered with the mixture so that no spot is left bare. The whiting, laid on with a large brush, gives a surface to work upon as pure and clean as a sheet of drawing-paper, and upon which your colors will dry equally. Do not hurry this part of your work. Old painters have a saying, that a well-primed scene is half done before the painting on it is begun, and a good working surface, I need hardly say, is indispensable for good work. JOSEPH F. CLARE.

(To be continued.)

MR. EDWARDS'S PLAGIARISMS.

It is with no slight regret that, after having singled out George Wharton Edwards as a young artist deserving of special recognition in this magazine, we find it our duty to denounce him as an unblushing plagiarist unworthy of public confidence. We do this now with no attempt to measure terms in the matter, for the offence is peculiarly aggravated.

In our April number, a subscriber in Canada called attention to the fact that the young man's drawing in



"THE VAGABONDS." BY GEO. WHARTON EDWARDS.

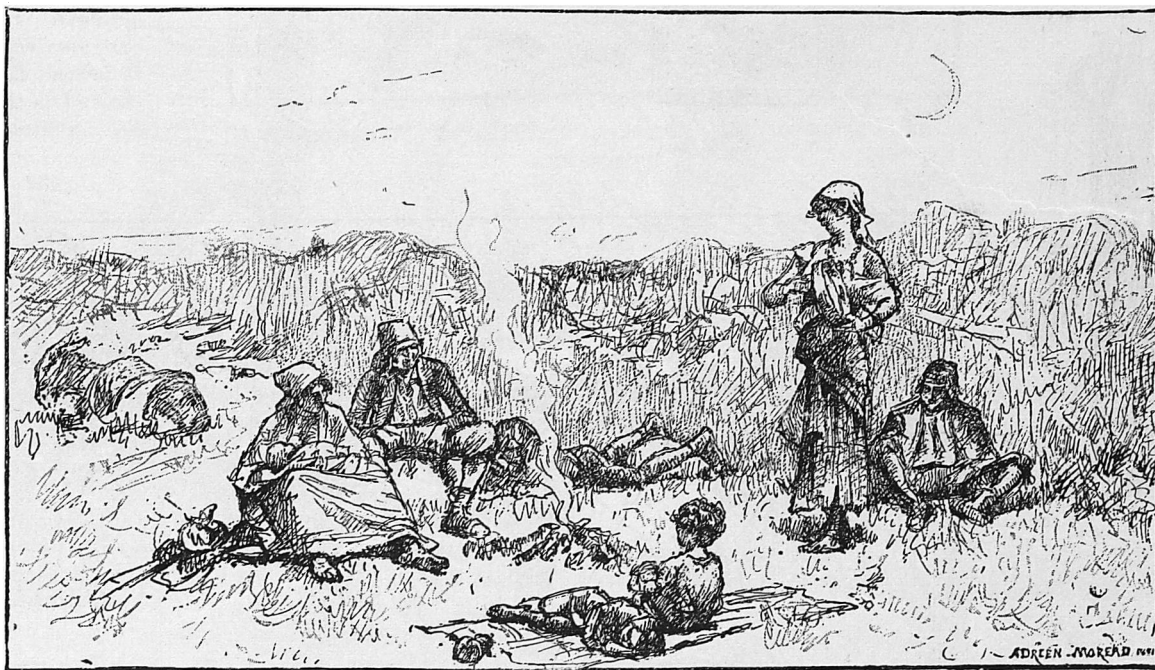
FROM THE ART AMATEUR FOR FEBRUARY, 1885.

The Art Amateur, called "A Sunny Day off the Coast of Normandy" and signed with the date, "Manche '84," was a reproduction of "La Pêche à la Ligne," by A. Guillaou, in the Paris Salon of '81, line for line, except that for the head of a man in the foreground Mr. Edwards had substituted that of a woman and had taken out the birds in the distance and introduced sail-boats. We sup-

have overlooked the fact that he had dated it as sketched by him in the department of Manche. Our Canadian correspondent also intimated that the figure in Mr. Edwards's drawing from, as alleged, a picture he called "The Vagabonds," was taken from Adrien Moreau's figure of a girl in "Les Bohémiens" in the Salon of the same year. This accusation Mr. Edwards has denounced as a wilful falsehood. We reproduce herewith, reduced to the same scale, the latter's drawing in the February number of The Art Amateur and M. Moreau's drawing in Dumas's Catalogue of the Salon of '81 (vide page 237), and the reader will judge who tells the wilful falsehood. He will notice that not only has Mr. Edwards stolen the figure of the tambourine-player, but, excepting the dog and the tree, everything else in his drawing. As to the water-color picture from which the latter is alleged to have been taken, we do not believe that it was ever painted. We asked Mr. Edwards, we remember, when looking at the drawing, where the picture was; and he replied that he had lost it in some unaccountable way. When a friend to whom he told the story that he had borrowed his duplicate of M. Guillaou's "La Pêche à la Ligne" from an open-air photograph advised him to produce the photograph, he found that he had lost that, too!

Last month we published the additional charge against Mr. Edwards that his water-color picture, "The Ferryman's Daughter," was stolen from William Stott's Salon picture, "Le Passeur." The latter will be found in Dumas's illustrated Catalogue for 1882. We do not reproduce it, because there is no drawing extant of Mr. Edwards's slight adaptation with which to compare it.

After these discoveries and the more than strong suspicion that the young man's picture in the recent National Academy Exhibition was borrowed from one by the late Ulysse Butin, we began to suspect that the clever double-page drawing "Putting Off," contributed to The Art Amateur in February, in all probability was also borrowed. This impression was strengthened by the recollection that, in reproducing the composition in water-colors for the exhibition at the Academy in February, the whole spirit of the work was lost: instead of pushing the boat, the fisherman was simply leaning against it. We looked through our Salon Catalogues for the original of this figure, and it was not long before it was found in M. Haquette's "Un Batelage," exhibited in 1882, the drawing of which is reproduced



"THE BOHEMIANS." BY ADRIEN MOREAU.

FROM DUMAS'S SALON CATALOGUE FOR 1881.

plemented this by giving fac-similes, reduced to the same scale, of the drawing by the accused and that by M. Guillaou in Dumas's Catalogue of the Salon of '81, and remarking that "one or the other of these artists is evidently an inexcusable plagiarist." To this Mr. Edwards made no reply to us, but he excused himself to several persons outside on the plea that he took the composition from an open-air photograph bought in Paris and that M. Guillaou must have done the same thing, and that it was the latter and not he who had changed the sex of the principal figure. He seemed to

herewith. The man in the foreground and the position of the boat, it will be seen by comparison with the Edwards drawing in The Art Amateur for February, are identical. In the original, however, instead of the shadowy seated figure in the bow we have a sturdy woman, with a pole, vigorously assisting in the "putting off."

What more need be said? This young man is convicted not only of such systematic plagiarism that his work hereafter will never be free from suspicion; but, what is even worse, he has deliberately added falsehood to the offence, and to save himself has tried to compro-

mise a reputable artist whose brains he has stolen. Had he confessed and promised to retrieve the past, in consideration of his youth and his undoubted natural abilities much might be condoned; but Mr. Edwards by his conduct has put himself beyond the pale of sympathy and deserves no leniency at our hands.

AMATEUR PHOTOGRAPHY.

II.

THE amateur who wishes to derive the most profit from his practice will get a note-book, and from the first record his experience. This is easily done by ruling off the paper, to admit, under various heads, the kind of dry plates used, the exposure in seconds, time of day, day of the month, condition of light, subject, and any other points that may be thought worthy of note. In one sense each photograph is an experiment, but an aggregation of experiments tends toward actual knowledge. The faculty of observation is very important in this work. For example, one may take a photograph at 10 A.M. in bright sunlight in May, but to do the same thing in bright sunlight at 10 A.M. in November one must take into account the decreased power of the sun's rays. Again, in November the air may be full of yellow haze, and yellow being non-actinic, a longer exposure will be necessary. The proximity of iron furnaces and mills, which fill the air with sulphurous smoke, will materially alter the conditions. These are but instances to which the observing amateur will add many more out of his own experience, and which the skilful photographer must take into consideration.

That which is true concerning the time and conditions of exposure is also true of the developing of the negatives. As has been said, every maker of a dry plate furnishes a formula which is considered the best for that plate. At the same time, there is scarcely an amateur who has not some private crotchet, some proportion, some method, which appears to him best. After acquiring a certain familiarity with the methods of developing negatives, it is desirable to make one's own developers. Here we have an embarrassment of riches. Receipts for developing negatives are only less common than remedies for rheumatism: almost everybody has one. The fact is, almost anything will develop a negative, a state of things which accounts for the numerous developers. In ordinary developing there are two disagreeable things—the pyrogallic acid is liable to stain both the print and the fingers, and "fogging" is often induced by the ammonia that forms an element in most developers. The more thoroughly we can eliminate these two, the more difficulties we shall have cleared away.

There is certainly no better authority on the subject of developers than the Society of Amateur Photographers, since it is carrying on important tests with the dry plates of different manufacturers. Their formula is as follows:

Yellow prussiate of potash; carbonate of soda; carbonate of potash; 45 grains of each to every ounce of water.

This formula allows for the making of any quantity. When made it is put in a bottle and labelled No. 1. In a second bottle, which should be marked No. 2, dissolve:

Sulphite of soda, 1 oz.; water, 16 oz.

These are the stock solutions. When wanted for use take from No. 1, $\frac{1}{2}$ oz., and from No. 2, $1\frac{1}{4}$ oz. To these add of dry pyro 4 grs., or, in general terms, two grains of pyro to every ounce of the normal developer, as it is called.

Now let us see what each constituent of the developer does in the work before it.

No. 1 gives detail.

No. 2 gives color.

Pyro gives density.

If a plate is under-exposed—that is to say, if the detail does not come out, add more of No. 1.

If the plate is over-exposed, decrease the amount of No. 1.

If the plate is not dense enough, does not seem to have body sufficient to give a good impression, add more pyro.

If the plate flashes out too quickly, have ready a solution of one drachm of bromide of potassium and one ounce of water. Add of this eight drops to the developer, in which it acts as a restrainer.

For fixing, prepare two solutions:

First—Hyposulphate of soda, 4 oz.; water, $1\frac{1}{2}$ pts.

Second—Hyposulphate of soda, 4 oz.; water, $1\frac{1}{2}$ pts.; alum, $1\frac{1}{2}$ oz.

Dissolve in 8 oz. water.

The reason for this last solution will appear, as the season advances, in what is termed "frilling"—that is to say, the hot weather will dissolve the gelatine at the edges, and cause it to ruffle up. After taking the plate through the developing bath and the fixing bath—and here let the importance of keeping these two baths absolutely separate be emphasized, since an atom of the hypo out of place is fatal—immerse it for a few minutes in the alum bath. This hardens the gelatine film and preserves it. The plate is then washed again and set up to dry.



"FISHERMAN'S BOAT NEAR DIEPE." BY G. HAQUETTE.

FROM DUMAS'S SALON CATALOGUE FOR 1883. SHOWING THE PRINCIPAL FIGURE IN GEO. WHARTON EDWARDS'S DRAWING, "PUTTING OFF," CONTRIBUTED TO THE ART AMATEUR FOR FEBRUARY, 1885.

It may be well to recapitulate here the various processes. After taking the plate from the holder in the ruby-lighted room, wash it, and then place it in the developer, film side up. When developed, wash the plate again in running water. Place it next in the fixing bath. Wash it again, and place it in the alum bath. Wash it again, until every trace of the hypo is gone, otherwise crystals are apt to form on the negative.

There are certain failures in development so common that the amateur cannot fail to encounter them at an early period in his career. "Frilling" we have already noticed. Then we also have transparent spots. These arise from dust on the plate, air bubbles on the plate, and air bubbles in the developer. To guard against the first cause, a soft camel's-hair brush should always be passed over the plate to remove any particles of dust before putting it in the holder. "Fogging" appears as a dense film covering the plate. This proceeds from several causes, chiefly over-exposure, or the admission of white light into the room or the camera. The latter should be especially looked after. If the wood is not properly seasoned, cracks are apt to admit unlawful light. It is not amiss in that case to throw over it the focusing cloth, in which there is an aperture just the size of the lens, and which

will effectually screen the camera. It is easy to detect the cause of the "fogging." If the edges of the plate, where it has been protected by the plate-holder, are transparent, the "fogging" has been caused by over-exposure.

Over-exposure is an error on the right side, and can be remedied by development. In this case the developer should be made weaker and the solution of bromide of ammonia stronger. An under-exposed plate, which shows the shadows weak, needs a stronger developer and a stronger solution of the bromide. Do not hurry the development. Let the image sink well in. In fixing, if the time required is too long, the hyposulphite of soda solution is either too strong or too weak. After the plate is finished put it away to dry. And in order to insure it sufficient time, it is well to make it a rule to allow one night for drying.

It is to be presumed by this time that the amateur has succeeded in producing plates worth preserving. Notwithstanding one's natural impatience and dislike of extra trouble, it is advisable to varnish the negatives after they are thoroughly dried. Varnishes for this purpose can be bought. Meanwhile here is a home-made varnish that will be found excellent:

Sandarac, 1 oz.; castor oil, 80 gr.; alcohol, 6 oz.

Dissolve the sandarac first in the alcohol; then add the castor oil. To use the varnish, hold the plate at a slight angle and pour the varnish on it from the bottle. Incline the plate so that the varnish will spread over it, and then allow it to run toward one corner, and drain the superfluous varnish back into the bottle.

One must apologize for introducing so many chemicals, the very names of which suggest danger to clothes and hands. The stains from the pyrogallic acid constitute the only objection to the pyro development. It is possible to go through the entire developing process with very little damage, but this is more a question of personal care than anything else. There are cooks who can come out spotless from the most serious wrestling with pots and kettles, and others who suffer utter demoralization. However, it is easy to efface the ravages of the pyro. Add thirty drops of sulphuric acid to a pint of water, and dip the fingers into it.

Having now acquired a stock of chemicals, it is necessary to take some care of them. Keep your solutions, when the warm weather comes, in a cool place. Keep your dry plates not only secure from the light, but in a cool and dry place, as dampness will mildew them. Mark the tray for the hyposulphite solution, and use it for no other purpose. Keep your camera thoroughly clean and free from dust. Rub your lens with chamois skin, and do not touch it with the fingers.

After the negatives are dried the ferro-prussiate paper comes into requisition. This, until it is in the printing frame, should be exposed only in very weak light. Put the negative in the frame, film side down. Place over this a slip of the prussiate paper, the colored side down. Fasten the frame, and put it in the direct sunlight. The exposure varies from three to ten minutes. To determine the length of exposure the frame may be examined from time to time. As soon as the image is distinctly seen take the frame in and place the paper in a pan of clear water, and let it remain until the high lights of the picture become clear and the color has changed to an agreeable blue tone, which after washing becomes permanent. M. G. H.

A LESSON IN CHARCOAL-DRAWING.

As a means of study charcoal-drawing is second to none; as an art to be cultivated for its own sake, it has peculiar facilities and charms. But the difficulty of producing finished work in charcoal is usually much underrated by beginners. It is not that the technique is difficult; it is very simple, and it is easy to acquire a degree of familiarity with it which will enable the student to do useful work. But, if he is ambitious to produce land-